

edward johnson building
faculty of music
university of toronto



RECITAL

BY

WILLIAM AIDE, PIANO

WALTER HALL, EDWARD JOHNSON BUILDING

TUESDAY, FEBRUARY 27, 1979 AT 8,30 PM.

PROGRAM

Sonata in E, L. 21
Sonata in A, L. 391

Domenico Scarlatti

Domenico Scarlatti did not begin to develop his distinctive keyboard style until after the death of his more famous father, Alessandro Scarlatti, in 1725. By then, Scarlatti was serving as chapel master at the Portuguese court and teacher to Princess Maria Barbara, for whom most of the five hundred and fifty surviving harpsichord sonatas appear to have been written. In these sonatas, Scarlatti conferred on the binary form a new expressivity which utilized every resource of harpsichord technique to create an infinite variety of moods. Novel harmonic effects are superimposed over a clear key foundation while rhythmic vitality and thematic invention have combined to recreate the sounds and sights of the everyday world.

Scenes from Childhood, Op. 15

Robert Schumann

From Foreign Lands and People
Curious Story
Catch Me
Entreating Child
Perfect Happiness
An Important Event
Dreaming
By the Fireside
Knight of the Rocking-Horse
Almost too Serious
Child falling Asleep
The Poet Speaks

The character piece became a distinctive genre of romantic piano music, as it was a vehicle for expressing specific moods and programmatic ideas. Schumann applied this concept of individuality and programmatic content to his Kinderszenen, Op. 15, written in the midst of his courtship of Clara Wieck (1838). Often erroneously assumed to be written for children, Schumann emphasized that "these are reflections of a grown-up for grown-ups." In mood, each piece recreates the child's world, demanding simplicity of execution. The titles themselves, however, were added after composition, serving as more delicate hints for interpretation.

Fantasy in F, Op. 49
Ballade in F, Op. 52

Frederic Chopin

Although "fantasia" is defined as "free flight of fancy", the Op. 49 Fantasy of Chopin (1841) is not loose or rambling in structure. Apart from the opening march, its structure resembles free sonata form where four key-related themes are developed. Cantilena melodies and colourful chords decorate the basic harmonic skeleton. Chopin needed a new and flexible form that could be adapted to the expression of his nationalistic ideas. In his fourth Ballade (1842) he abandoned the more obvious structure of his earlier works in the genre, and moved into a new sphere of subtle poetic expression demanding the greatest powers of execution and interpretation.

INTERMISSION

Ondine
La Terrasse des Audiences du Clair de Lune
L'Isle Joyeuse

Claude Debussy

Edward Lockspeiser has written that "Debussy's world was a new province of the unconscious mind, so new and, at the same time, so real." Two Preludes from Book II (1910-13) and L'Isle Joyeuse, a separate composition dating from 1905, illustrate the emergence of this new style. In these pieces fragments of phrases, unresolved dissonances and chords moving in parallel motion combine to produce intangible atmospheric sensations. Debussy insisted that the piano was to sound "hammerless" and wanted the fingers on the keyboard to appear to "penetrate into the notes" in order to produce these new sonorities and colours.

Two Concert Etudes
La Leggerezza
Un Sospiro

Franz Liszt

Grand Etude No. 2
Grand Etude No. 3

Paganini-Liszt

The word "etude" or "study" originally referred simply to a technical exercise. Chopin and Liszt created the "concert" etude, intended for public performance and combining technical difficulty with high artistic quality. Liszt's 3 Etudes de Concert (1848-49) are given poetic titles as well, including "La Leggerezza" which abounds in

delicate leggiero passages, and "Un Sospiro", notable for its "sighing" melodic lines.

Liszt was so impressed by the violin technique of Paganini that he adapted the latter's Capricci (1830) for piano. The result was the Etudes d'execution transcendante d'après Paganini, first published in 1841, then revised and simplified in 1852. Grand Etude #2 is a study for scales and double octaves while #3 is the celebrated "La Campanella".

Notes by Margaret Matheson

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YOU HAVE PROBABLY READ OR HEARD OF THE SEVERE FINANCIAL CONSTRAINTS BEING EXPERIENCED BY THE UNIVERSITY OF TORONTO INCLUDING OUR FACULTY OF MUSIC. IF YOU ENJOYED TONIGHT'S PERFORMANCE AND WOULD LIKE TO HELP US MAINTAIN OUR EXCELLENCE DURING A DIFFICULT FINANCIAL PERIOD, WE WOULD WELCOME YOUR MONETARY CONTRIBUTION, NO MATTER HOW SMALL. PLEASE MAKE CHEQUES PAYABLE TO: "UNIVERSITY OF TORONTO UPDATE -- MUSIC", AND SEND TO: FACULTY OF MUSIC, UNIVERSITY OF TORONTO, EDWARD JOHNSON BUILDING, TORONTO. WE WILL ACKNOWLEDGE YOUR GIFT WITH A RECEIPT SUITABLE FOR TAX PURPOSES.

GUSTAV CIAMAGA
DEAN

Next Event: Sunday Concerts. Third Bach Hour, 3 p.m. Walter Hall,
March 4, 1979.

Opera Division Production: ORPHEUS IN THE UNDERWORLD, March 9, 10
16, 17, 1979. MacMillan Theatre, 8 p.m.